

# THE ✦ NONCONFORMIST ✦ ✦ MUSICAL ✦ JOURNAL

A MONTHLY RECORD AND REVIEW

DEVOTED TO THE INTERESTS OF WORSHIP MUSIC IN THE NONCONFORMIST CHURCHES.

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JULY, 1890.

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A MONTHLY RECORD AND REVIEW.

Devoted to the interests of Worship Music in the  
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EDITED BY E. MINSHALL,

Organist and Director of the Music at the City Temple,  
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## The Nonconformist Choir Union Festival.

THE Annual Festival of the Nonconformist Choir Union, which took place at the Crystal Palace on June 7th, is generally acknowledged to have been in every respect a success, in spite of a few mistakes and a little unsteadiness at times. The choir was much larger than last year, and sang the more difficult music selected for this year's concert with greater confidence. The universal opinion seems to be that the performance was a great improvement upon last year's Festival. This advance was no doubt largely due to the fact that the conductor, organist, and choir were not strangers to each other. From last year's experience, the choir thoroughly understood the conductor's beat; the organist knew precisely what to do with his somewhat tricky instrument; and the conductor had more control over his array of vocalists: in short, all felt more at home. The knowledge gained by all parties by the 1889 Festival, therefore, certainly had a distinct beneficial effect upon this year's concert. Fortunately the day was fine and bright, and we trust that all the singers will look back to the occasion with pleasant memories.

To the London choralists a visit to the Crystal

Palace is no unusual pleasure, but to some of the country contingents it is a great event. Many of those who came from the Midland and Lancashire districts saw the Metropolis for the first time. When it is remembered that the provincial singers had to pay their own expenses to and from London, it will be seen how much interest they take in the Union. We are pleased to know that in some cases the expenses of the choir were paid out of the Church funds, the authorities feeling that their singers would gain a benefit, musically, from the trip, and that they were entitled to some such "outing" as an acknowledgment of their services. We hope this example will be followed by many Churches next year.

Of the singers who suffered so much inconvenience and physical endurance in order to attend the Festival we can only speak in terms of the highest praise. Many had to leave home at 12 o'clock on the Friday night, and did not get back again till 5 o'clock on the following Sunday morning. The great majority of the country singers had to catch trains between 5 and 7 a.m., which involved very early rising, and, as they did not reach home again till 2 a.m. on Sunday, no doubt the day was long enough to weary them.

We were glad to observe several ministers amongst the audience. We, however, wish more had been present to show their sympathy with the movement. Saturday afternoon is, we are aware, an inconvenient time for many of them; but surely with a little forethought they might have arranged to attend. Their presence in large numbers would have been an encouragement.

Of the singing, our musical critic speaks in another column. We would try to impress upon the singers the desirability of giving more attention to the marks of expression—especially the "p's" and "pp's." All the loud passages were given with admirable "go" and vigour; but the soft parts were occasionally not subdued enough. There is, we know, a great temptation from the mere force of numbers to sing boldly; but the more probable explanation is that Church choirs, as a rule, have to sing at their loudest in order to pull on a dragging congregation, and thus they are unaccustomed to singing really *pianissimo*. At future festivals we hope more attention will be paid to light and shade.

Having been in many parts of England to rehearse with the local choirs, it gives us great pleasure to certify to the ability and care with which the various organists and choirmasters have trained their respective choirs. It is a source of satisfaction that we have amongst us men who are so thoroughly competent; they entered into the work with spirit and thus greatly helped towards the success of the Festival. But for their careful training the result would have been a failure.

To the members of the choirs great praise is also due. To all of them the preparation of the music meant constant and most attentive work. This was, however, readily given, and a complete knowledge of the music was thus acquired.



The Union has indirectly benefitted some charitable institutions, for several of the provincial choirs have given performances of the Festival music in aid of a local charity.

And now as to the future. We are anxious to see a Band in connection with the Union. As so many young people are now devoting their leisure to learning to play some instrument, there ought not to be great difficulty in getting together a very fair amateur band, that could render much assistance in accompaniments. This, however, means regular and frequent practice on the part of the players. We believe that in Nonconformist circles there are sufficient players to render much help in this direction at future Festivals, provided they are willing to attend rehearsals.

Another suggestion has been made, which, if carried out, will, we believe, add interest to future Festivals and be very useful—viz., to have a choir competition in the morning, say, at 11 or 12 o'clock. We should be glad to know what the choirs think of this.

Those choirs who were too late in their application to take part in this year's Festival will do well to apply early next year. It is difficult in the depth of winter to think of June and plan a long journey to London, but that is the way to be in time.

We most heartily congratulate the Union and the choirs connected with it upon their success, and we very warmly wish them abundant prosperity in all similar enterprises.

THE Annual Meeting of the Nonconformist Choir Union will be held this month. We earnestly hope the two representatives from each choir will endeavour to attend. The annual report and balance sheet will be presented, and the election of officers for the ensuing year (a very important matter) will take place.

*The Nonconformist*, in a leaderette on the Choir Union Festival, very wisely says: "Music may enter largely and acceptably into public worship, and there is no reason why first-class renderings of the great composers should not be given in large Nonconformist places of worship even as they are in those of the Established Church. And if any kind friend should tell us that in this matter Nonconformists are approaching nearer the Established Church, we need only reply that the cultivation of good music, or even the alteration of forms of worship, does not involve a change of Free Church principles."

SOME very interesting sermons on "Our Evening Hymns," by the Rev. T. Gasquoine, B.A., of Northampton, are now appearing at intervals in *The Christian World Pulpit*.

THE other day we noticed in a provincial weekly, a report of special services which concluded thus: "In the evening Burnett's *Canto Dominio* and *Dens Miscreatur* in F were sung." A rival editor, in commenting on this information, remarks: "The

error in the composer's name might easily have crept in during the temporary absence of the musical critic; but the subsequent literary mangling is a very different affair. '*Canto Dominio*' instead of '*Cantate Domino*,' and '*Dens Miscreatur*' for '*Deus Misereatur*,' are jokes good enough for *Punch*, and seem to indicate that the proof-reader's attendance at school has been as irregular as his attendance at Church, and that his knowledge of Latin is as precarious as his acquaintance with the Prayer Book canticles."

THE Halifax Whitsuntide Sunday School Festival is always a huge affair. This year about 30,000 teachers and scholars took part in the singing.

WE have frequently heard complaints of congregations rushing out of church immediately after the Benediction instead of listening to the concluding voluntary, but never until now have we heard objections to them remaining. A writer in *The Christian Commonwealth*, who criticizes the introduction of brass instruments at the City Temple, says: "It was not, however, until the service was over that my sadness reached its climax. The cornet player then treated the congregation to a most finished display of cornet playing with organ accompaniment, some of the people quietly passing out of the building, but the major portion retaining their seats until the performance was over. Now all this was done, I am sure, with the best intent, and from the worthiest of motives, but to an outsider it seemed that a grave error of judgment had been made somewhere." Surely the very fact that the congregation remained shows that they appreciated the cornet playing.

THE prize anthem, "O sing to the Lord a new Song!" by Mr. Matthew Kingston, is now published, and may be had at our office, price sixpence. A notice of it in appears in our Review column.

#### "ST. PAUL" AT THE CRYSTAL PALACE.

ON Saturday, 21st ult., Mendelssohn's oratorio, "St. Paul" was performed at the Palace on Handel Festival scale. The large orchestra was completely filled with picked choristers and an orchestra of about five hundred players. The principals were Madame Albani, Madame Patey, Mr. Edward Lloyd, and Mr. Watkin Mills. The latter was new to the Palace concerts of this magnitude, but he was deservedly applauded for his excellent singing. It is hardly necessary to say that the other three were fully equal to their work. Madame Albani made a great impression by her fine rendering of "I will sing of Thy great mercies," and Mr. Edward Lloyd was equally successful in "Be thou faithful unto death." The choruses went with much precision and careful attention to expression. A feature of the concert was the singing of five hundred boys in "Sleepers, awake," and also in "But our God abideth in heaven." Their bright clear penetrating voices had an excellent effect. Mr. A. J. Eyre was at the organ. Mr. Manns conducted with his usual vigour and care. At the close he was loudly cheered by the immense audience.

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2. Open Diapason . . . . .	8 ft.
3. Second Open Diapason . . . . .	8 ft.
4. German Gamba . . . . .	8 ft.
5. Gemshorn . . . . .	8 ft.
6. Open Flute . . . . .	8 ft.
7. Doppel Flute . . . . .	8 ft.
8. Quint . . . . .	6 ft.
9. Principal . . . . .	4 ft.
10. Gambetta . . . . .	4 ft.
11. Flute Harmonic . . . . .	4 ft.
12. Nasard . . . . .	3 ft.
13. Acuta . . . . .	2 ft.
14. 1st Sesquialtera, 3 ranks . . . . .	—
15. 2nd Mixture, 5 ranks (32 ft. tone) . . . . .	—
16. Double Trumpet . . . . .	16 ft.
17. Trumpet . . . . .	8 ft.
18. Octave Trumpet . . . . .	4 ft.

*Swell Organ.*

19. Bourdon . . . . .	16 ft.
20. Open Diapason . . . . .	8 ft.
21. Second Open Diapason . . . . .	8 ft.
22. Stopped Diapason . . . . .	8 ft.
23. Viol d'Amour . . . . .	8 ft.
24. Æolina . . . . .	8 ft.
25. Quintadena . . . . .	8 ft.
26. Voix Celestes . . . . .	8 ft.
27. Principal . . . . .	4 ft.
28. Violin . . . . .	4 ft.
29. Flauto Traverso . . . . .	4 ft.
30. Piccolo . . . . .	2 ft.
31. Cornet, 5 ranks . . . . .	—
32. Contra Fagotto . . . . .	16 ft.
33. Cornopean . . . . .	8 ft.
34. Oboe and Bassoon . . . . .	8 ft.
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36. Clarion . . . . .	4 ft.

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39. Keraulophon . . . . .	8 ft.
40. Dulciana . . . . .	8 ft.
41. Gedacht . . . . .	8 ft.
42. Melodia . . . . .	8 ft.
43. Wald Flute . . . . .	4 ft.
44. Salicet . . . . .	4 ft.
45. Flageolet . . . . .	2 ft.
46. Dolce Cornet, 17th, 19th, and 22nd . . . . .	—
47. Clarionet . . . . .	8 ft.
48. Vox Angelica (Free Reed) . . . . .	8 ft.

*Solo Organ.*

49. Double Melodia . . . . .	16 ft.
50. Cathedral Diapason . . . . .	8 ft.
51. Bell Gamba . . . . .	8 ft.
52. Flute à Pavillon . . . . .	8 ft.
53. Concert Flute . . . . .	4 ft.
54. Fife Harmonic . . . . .	2 ft.
55. Bombard . . . . .	16 ft.
56. Song Trumpet . . . . .	8 ft.

*Pedal Organ.*

57. Double Open Diapason (Cathedral Scale) . . . . .	32 ft.
58. Open Diapason . . . . .	16 ft.
59. Contra Gamba . . . . .	16 ft.
60. Bourdon . . . . .	16 ft.
61. Violoncello . . . . .	8 ft.
62. Bass Flute . . . . .	8 ft.
63. Night Horn . . . . .	4 ft.
64. Trombone . . . . .	16 ft.
65. Tromba . . . . .	8 ft.
66. Bassoon . . . . .	8 ft.

*Bells.*

67. Chime of Bells.
68. Cymbals.

*Drums.*

69. Long Roll.
70. Bass Drum.
71. Drum Check.

*Couplers.*

72. Swell to Great.	75. Choir to Great.
73. " " at Octaves.	76. Swell to Choir.
74. Solo to Great.	

*Pedal Couplers.*

77. Great to Pedal.	80. Choir to Pedal.
78. Swell to Pedal.	81. Pedal to Octaves.
79. Solo to Pedal.	

*Tremulants.*

82. Tremulant to Swell Organ.	83. Tremulant to Choir Organ.
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*Accessory Stops.*

84. Pedal Check.	86. Patent Wind Indicator.
85. Bellows.	87. Motor.

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88. Fortissimo.	91. Piano.
89. Forte.	92. String Solo.
90. Mezzo.	93. Flute Solo.

*Combination Pedals.*

(Adjustable.)

94. Piano to Swell Organ.	101. Mezzo to Choir Organ.
95. Mezzo to Swell Organ.	102. Forte to Choir Organ.
96. Forte to Swell Organ.	103. Sforzando, bringing out Full Organ.
97. Piano to Solo.	104. Diminuendo, reversing Full Organ.
98. Mezzo to Solo.	
99. Forte to Solo.	
100. Piano to Choir Organ.	

*Pedal Movements.*

105. Piano to Pedal Organ.	108. Great to Pedal Reversible Coupler.
106. Mezzo to Pedal Organ.	109. Balanced Swell Pedal.
107. Forte to Pedal Organ.	110. Balanced Choir Pedal.

*Summary.*

	Stops.	Pipes.
Great Organ . . . . .	18	1,464
Swell Organ . . . . .	18	1,342
Choir Organ . . . . .	12	854
Solo Organ . . . . .	8	488
Pedal Organ . . . . .	10	300
Total . . . . .	66	4,448
Couplers . . . . .	10	
Mechanical Movements . . . . .	11	
Pneumatic Great Organ, Piston Knobs . . . . .	6	
Combination Pedals . . . . .	11	
Pedal Movements . . . . .	6	
Total . . . . .	110	4,448



### Music at Kensington Chapel.

KENSINGTON CHAPEL—which, in the midst of many modern improvements, has not yet developed into Kensington "Congregational Church"—is a neat, unpretending, and commodious building situate in Allen Street, just off the main road, about half-a-mile west of Kensington Gardens. The "cause" has a splendid, probably unique, record, when the names of its ministers are reviewed. Dr. Robert Vaughan, Dr. Stoughton, Dr. Raleigh, Colner Symes, Edward White, and the present pastor, C. Sylvester Horne, M.A., late of Mansfield College, Oxford, form an "apostolic succession," which might well excite the envy of any congregation of thoughtful, cultured Christians.

Our visit, which had of course primary reference to the musical arrangements, took place on Hospital Sunday, June 8th. The chapel was well filled with worshippers, of whom a goodly number were young people, and who were to a marked degree attentive and devout.

The organ occupies part of the gallery, reached by a private staircase behind the pulpit; the choir being placed—we might say packed—in two or three rows in front of the organ. There were nine young ladies and ten gentlemen present in the choir. Very few bars of the opening Voluntary—the Adagio from Spohr's Quartett in C Major—had been played before we were made aware of two things: the musician-like ability of the organist, Mr. Frederick G. Shuttleworth (whose likeness we give above), and the "crankiness" of the instrument. The organ, built by Robson, has done good service in its time, and has some fairly

mellow stops; but it is very much out of order and altogether unworthy of its position. We were delighted to find, on enquiry, that its days are numbered—that the best parts of it are to be used in the organ which is shortly to be erected, and which will fill up the present choir gallery. The new instrument will be played from a console (on the floor of the chapel) around which the choir-seats are to be placed. We congratulate the organist and his musical friends on this wise action on the part of the pastor and deacons—action the more welcome in that it has been so long deferred.

The tune book in use is the "Congregational Church Hymnal," of which there are numerous copies at hand for the use of visitors. There was a unity about the whole service which betokened careful pre-arrangement—the lessons and the psalmody all having reference to one leading idea,—sympathy with the suffering, and aid to those who are doing the Master's work in our hospitals.

The pastor—who affects nothing of the cleric in dress or manner—opened the service by reading a few sentences from Psalms xxxiv. and xcv. Whittier's tender hymn beginning "Immortal Love, for ever full" was then sung to the tune *Horeb*, after which the congregation audibly joined in the Lord's Prayer and the General Thanksgiving from the Book of Common Prayer. Following this came the anthem—V. Novello's well known "Like as the hart desireth the water-brooks." There was no chanting.

After the First Lesson, Mr. Horne announced the children's text for the day—"Call upon Me in the day of trouble," and spoke for a few minutes to the young people, introducing in simple and touching words the story told by Tennyson of the little dying girl in the Children's Hospital.

The children's hymn, which seemed by the way to be also thoroughly enjoyed by their seniors, was the familiar "Jesus is our Shepherd" to the old but slightly altered tune. The Second Lesson was followed by the "long," but not wearisome, and beautifully sympathetic prayer; and then hymn No. 623, beginning "Thou to whom the sick and dying," was sung to the fine tune *Requiem*—sung sometimes as a baritone solo in the Brompton Oratory—better known, it may be, as *Sherbrooke* in Dr. Allon's "Psalmist." From the notices we were glad to learn that a weekly meeting for psalmody practice—not exclusively for choir practice—is held. Such a class, well conducted and diligently supported, will form a good foundation for permanent improvement in the worship-music.

After the Sermon, which was a thoughtful, outspoken, and impressive discourse on the words, "Inasmuch as ye have done it unto one of the least of these, ye did it unto Me," the offertory was taken, during which Mr. Shuttleworth played one of Smart's melodious voluntaries, and then hymn No. 624 was sung to the restful tune *Whitburn*, and the Benediction was pronounced. The "out" Voluntary was Handel's chorus from



"Saul"—"How excellent!" in which all the tone to be got out of the organ was undoubtedly evoked.

The musical arrangements being so evidently in a state of transition, we in common fairness prefer leaving a full criticism thereof to a future occasion. But this desire for fair-play prompts us to note that the singing was earnest and thoroughly congregational; that the choir showed no desire for display or self-assertion in leading the congregation, and that during all the rest of the service their demeanour was exceptionally reverent and devout; and that the organist (beyond mere correctness of technique) accompanied the singing with good taste.

The service was as a whole quiet and contemplative, rather than vigorous; either loud singing or full organ tone would have been incongruous and distracting.

With the intention of suggesting points of possible improvement where necessary in other places also, we note in conclusion one or two matters. The choir should not allow the organ to have almost a clear beat start in beginning the hymns; hesitancy may exist on the part of the congregation, but the members of the choir can hardly be too prompt and decided in their "attack." Many organists, and among them some of the best, refuse to compromise by striking the treble note slightly before the opening chord. Musically, they are right; but it is self-evident that where there is no "beat" or visible sign of starting, the singers as a matter of physical necessity *must* be late, by just so much time as has been occupied by the sound of the chord for which they have been waiting. Organists may well, without loss of dignity, give way to their singers in this matter, provided that the latter use not the concession to excuse inattention or inalertness. "Well begun," we are told, "is half done."

As to expression, we venture (with all deference to the Editors of the Hymnal) to suggest that the marks relating thereto may be too closely followed; and that such signs were probably never intended to do more than assist the general worshipper, leaving a good margin to the individual taste of the choirmaster.

Just by way of illustration we take this verse:—

*mp.* "The healing of His seamless dress  
Is by our beds of pain;  
We touch Him in life's throng and press,  
And we are whole again."

The mark *mp.* can scarcely apply, as above, to the whole verse; at the third line the scene changes, light shines out, and a corresponding *cres.* leading up to at least a *mf.*, seems to be called for.

The only other remark we offer is perhaps even more than the last on a question of taste. The method of opening the concluding Voluntary with a few bars of soft music following the Benediction, and so preparing the way, for the (generally) loud selection, is becoming general, and averts the sense of too great contrast between the words of peace and the notes, it may be, of coming war or of approaching conquest and triumph. Very much,

of course, depends on the general tone of the preceding service, and the more sympathetic the last word—of saying which the privilege rests with the organist—the better.

## Nonconformist Choir Union Festival.

THE Annual Festival of the Nonconformist Choir Union took place on Saturday, the 7th ult., at the Crystal Palace, and was in every respect a complete success. The day fortunately was very fine, the attendance of the singers was excellent, and in spite of the great Temperance Demonstration in Hyde Park, there was a very large and appreciative audience.

The Union is growing in numbers, and, we believe, in usefulness. At the first Festival at the City Temple in 1888 the choir numbered about 1,200; last year it increased to nearly 3,000; and this year there were more than 4,000 singers on the Handel Orchestra.

The greatest credit is due to the esteemed hon. sec., Mr. T. R. Croger, for the admirable way he carried out the business arrangements. Everything passed off without a hitch. The amount of work that he and his staff had to get through they only know; but certain it is that, unless a great deal of time and care had been bestowed, the result would have been very different.

The selection of the music was first made by the committee, and afterwards submitted to Messrs. Minshall, Griffiths, and Croger for final settlement. The first edition of the "Book of Music" consisted of 3,500 copies; but these were so quickly disposed of that another 500 were printed. These were also soon applied for. Subsequently further applications arrived, but it was too late to print again. So eager, however, were the choirs who applied, that they proposed to purchase the music in sheet form if they would be allowed to join in the Festival. This was agreed to, and between three and four hundred singers procured the music in this way. Still more applications came, but owing to shortness of time for preparation, and the large number of singers likely to take part, it was necessary to decline them.

During the month of May Mr. Minshall held rehearsals at Oswestry, Rochester, Nottingham, Burton-on-Trent, Folkestone, Ipswich, Kettering, Stockport, Bournemouth, Tonbridge, and Wellingborough; besides local and district rehearsals in London. As much as possible, therefore, was done in this direction to secure a satisfactory Festival.

The country choirs entered with great spirit into the work of the Union. From almost all the places that choirs attended last year, a larger number came this year. New and very capable contingents were formed in other districts. Nottingham sent nearly 300 singers, and Lancashire and Cheshire about 500. The Rev. H. Ward Price, of Stockport, kindly undertook to work up the latter district, and he did so in a most satisfactory manner. To Mr. Blasdale, of Nottingham, and the various other district hon. secs., thanks are likewise due for much valuable help.

Many of the country choirs had to leave home late on the Friday night, and did not return till four or five o'clock on the Sunday morning. Arriving at St. Pancras or Euston early on the 7th, after breakfast they spent the morning sightseeing in London, and reached the Palace in time for the concert at four o'clock. That over, they returned to town to see a few more of the "lions," and afterwards made their way to the station to catch the return train at twelve (midnight). It is probable they were not in very good trim for singing at the Sunday morning service!

Of the performance itself our musical critic will speak in detail. The singing of the great choir was, upon the whole, exceedingly good. When it is remembered that the singers had never all met before, and some of them had not been able to attend either of Mr. Minshall's rehearsals, it is a wonder that there were not more mistakes. Even those that were made were comparative trifles. To Mr. J. R. Griffiths the highest praise is due for his judicious and steady accompaniment. From beginning to end his work was most ably done. The Select Choir must also be complimented for their correct and refined singing. On all sides their efforts are well spoken of. Mr. F. G. Edwards's clever organ solo was much applauded.

The following is a list of the choirs represented at the Festival :—

## METROPOLITAN.

Middleton Rd. Congl., Dals-ton.  
Mayfield Rd. Wesln., Dalston.  
Ponders End Congl.  
Woodgrange Baptist, Forest Gate.  
Peckham Unitarian.  
Avondale Unitarian.  
Avondale Rd., Peckham.  
Enfield, Christ Church.  
Balham Congl.  
Tottenham, High Cross Congl.  
Catford Wesln.  
Kentish Town, Hawley Rd. Congl.  
Richmond, Duke St. Chapel.  
Upper Holloway Baptist Chapel.  
New Malden Congl.  
Barry Rd. Wesln., E. Dulwich.  
Upton Chapel, Lambeth Rd.  
Hounslow Congl. Church.  
Isleworth Congl. Church.  
Sydenham Baptist Chapel.  
Marylebone Presbyterian.  
Raleigh Memorial Church, Stoke Newington.  
Peckham, Clifton Congl.  
Borough Road Congl.  
Abney Congl., Stoke Newington.  
Chiswick, Annandale Bapt.  
Victoria Park, Approach Rd. Congl.  
Christ Church, Westminster Bridge Road.  
York Rd. Congl., Lambeth.  
Stoke Newington Wesln.  
King Edward Ragged Schl., Mile End.  
The City Temple.  
Kensington, Warwick Gardens Wesln.

Teddington Baptist.  
Enfield Baptist Tabernacle.  
Stratford Presbyterian.  
Camden Town, Park Chapel.  
Craven Hill Congl.  
Sydenham Wesleyan.  
Claremont Chl., Pentonville.  
Offord Road Congl., Walthamstow.  
Zion Chapel, Whitechapel.  
York St Congl., Walworth.  
Bow Road Wesleyan.  
Bessborough Hall, Pimlico.  
Old Gravel Pit, Hackney.  
Junction Rd., Upper Holloway.  
Jamaica Row Chapel, Bermondsey.  
Mildmay Park Wesleyan.  
North Bow Congl.  
New Court Chapel, Tollington Park.  
South Norwood Wesleyan.  
South Norwood Congl.  
South Norwood Baptist.  
West Ham Lane Unitarian.  
Harley St. Congl. Bow.  
Church Rd. Congl., Brixton.  
Southall Wesleyan.  
Kentish Town Congl.  
Great Queen St. Wesln.  
Carpenter Rd. Bapt., Stratford.  
Islington, Unity Church.  
Brixton, Effra Rd. Unitarian.  
Paddington Chapel.  
Lower Clapton Congl.  
Highbury Hill Bapt.  
Marsh St. Congl., Walthamstow.  
Regent's Park Baptist.  
Twickenham Congl.  
Teddington Baptist.

## PROVINCIAL.

Westgate, Christ Church.  
Royston, Kneesworth St. Chapel.  
Brighton, London Road.  
Rochester, Vines Congl.  
High Wycombe Union Chpl.  
Thrapston Baptist Chapel.  
Rushden, Succoth Bapt. Chpl.  
Ringstead Baptist Chapel.  
Ringstead Wesleyan.  
Bedford, Bunyan Meeting.  
Oswestry,—  
Christ Church Congl.  
Welsh Calvinistic Meth.

Oswestry (continued)—  
Primitive Methodist Baptist.  
Welsh Baptist Wesleyan.  
Welsh Wesleyan.  
Oswald Rd. Presbyterian.  
Welsh Congl.  
The Quinta Congl.  
Ruabon Congl.  
Wellington Congl.  
Bournemouth,—  
Richmond Hill Presbyterian.

## PROVINCIAL (continued):—

Boscombe Primitive Meth.  
Burton-on-Trent.  
Derby Street Baptist.  
Salem Baptist.  
New Street Baptist.  
Guild Street Congl.  
High Street Congl.  
Byrkley Street Wesleyan.  
Winsill Wesleyan.  
Cross Street Presbyterian.  
Mossley St. Prim. Meth.  
Kettering,—  
Fuller Baptist Chapel.  
Toller Congl. Chapel.  
Wesleyan Chapel.  
Dover,—  
Queen Street Congl.  
Snargate St. Wesleyan.  
Buckland Wesleyan.  
Belgrave Rd. Prim. Meth.  
Aarian Street Chapel.  
Ipswich,—  
Tackett Street Congl.  
Crown Street Congl.  
St. Nicholas Congl.  
St. Clement's Wesleyan.  
Stoke Green Baptist.  
Stoke Green Prim. Meth. Presbyterian.  
Northampton,—  
Commercial St. Congl.  
King Street Congl.  
Doddridge Congl.  
College Street Bapt.  
Mount Pleasant Baptist.  
Kettering Rd. Prim. Meth.  
Kingsley Park Baptist.  
Mission Hall, Abingdon Square.  
K'slingbury Baptist.  
Nottingham,—  
Castle Gate Congl.  
Boulevard Congl.  
Albion Congl.  
Queen's Walk Congl.  
Derby Road Baptist.  
Old Radford Baptist.  
Woodborough Road Bapt.  
Shakespeare St. U. Meth.  
Free Church.  
St. Peter's St. U. Meth.  
Free Church.  
New Basford U. Meth.  
Free Church.  
Lenton U. Meth. Free Ch.  
Redcliff Rd. Meth. New Connexion.  
Archer St. Meth. New Connexion.

Nottingham (continued),—  
High Pavement Unitarian.  
Christ Church Unitarian.  
Folkestone,—  
Congl. Church.  
Baptist Chapel.  
Wesleyan Chapel.  
Primitive Methodist.  
Maulden, Union Chapel.  
Irthlingborough Wesln.  
Poole Congl.  
St. Albans,—  
Dagnall St. Bapt. Chapel.  
Tabernacle Bapt. Chapel.  
Spicer St. Congl.  
Wesleyan Chapel.  
Stockport,—  
Wycliffe Congl.  
Hanover Congl.  
Wellington Road Congl.  
Tabernacle Congl.  
Trinity Wesleyan.  
Edgeley Wesleyan.  
Reddish Green Wesln.  
Mount Tabor New Connexion.  
Lancashire Hill P. Meth.  
Marple, Congl. Church.  
Didsbury, St. Paul's Wesln.  
Denton, Hope Congl.  
Hyde, Union St. Congl.  
Oldham,—  
Hope Congl.  
Union St. Congl.  
Union St. New Connexion.  
Gladwick Baptist.  
King Street Bapt.ist.  
Fitt Street Baptist.  
Waterhead Congl.  
Ashton-under-Lyne,—  
Albion Congl.  
Kycroft Congl.  
Hooley Hill Congl.  
Chester,—  
Queen St. Congl.  
Northgate St. Congl.  
Liverpool,—  
Norwood Congl.  
Toxteth Congl.  
Bolton,—  
St. George's Rd. Congl.  
Mawdsley St. Congl.  
Sale Congl.  
St. Helen's Congl.  
Tonbridge,—  
Wesleyan.  
Baptist.  
Congregational.

Our musical critic writes as follows:—

"Among their many 'gifts and graces,' the authorities of the Nonconformist Choir Union cannot boast of the possession of the gift of prophecy, otherwise they would hardly have selected for their Annual Festival at the Crystal Palace a day on which some of the most public-spirited sections of London Nonconformity were actively or passively conjugating the verb 'to demonstrate.' On the 7th June most of our Temperance, Nonconformist, and Liberal associations were assisting in, or on the way to, Hyde Park, in unparalleled numbers, asserting (to the accompaniment of scores of brass bands) the 'dominant' idea of 'No Compensation,' with a 'sub-dominant' motive in certain quarters of 'No Confidence' in the Government. But visitors from the provinces were duly *en evidence* at the Crystal Palace, and were, doubtless, delighted—to say nothing of the concert—by the sight of the lovely gardens and



ferneries at sunny Sydenham, now in the zenith of their early summer glory.

"But I am to tell my readers not so much about the beauties which delight the organs of vision, as what I think may interest singers and friends who will read the NONCONFORMIST MUSICAL JOURNAL, respecting the festival of song, which was a most successful affair, and gave evidence of much loyal and earnest work on the part of the respective choirs and those who have during the last few months been training them. For, after all, it is the steady, persistent, often self-denying, labour of the comparatively little-known choirmasters which tells on great public occasions, and this, I am sure, Mr. Minshall himself would be the first to emphasize.

"It is not often that the writer has the opportunity of sitting in judgment at one and the same time on a chairman, a conductor, and an editor; and I may just say, in passing, that it was with the distinct instruction that I should 'present no man for hatred, malice, or ill will, nor spare any through fear, favour, or affection,' that I consented to write a notice of the concert for the pages of this JOURNAL, whose Editor's requests usually come to a contributor with something of the force of a royal command. I wish at once to place great stress on the fact that the singers had had no united rehearsal; that the conductor had but few chances of meeting the choirs in district rehearsals; that the gathering was not one of choral societies, properly so called, but of members of Nonconformist choirs, which include tonic sol-faists, old notationists, and the usual percentage of friends with good voices who make no pretence of being readers of music in either notation.

"Musical authorities will doubtless agree that the selection of music was a good one, considered from the point of view of the singers' capacity, and with regard to the peculiar features of the Crystal Palace orchestra. The vast orchestra was nearly filled at four o'clock (although a few singers did not reach their places until after the conclusion of the first piece), and a cordial greeting was given to the conductor on taking his seat. Without any delay, the signal to rise was given, and Sullivan's fine arrangement of old *St. Ann's* was sung. One's first impressions of the quality of the singing were fully realized as the concert proceeded. The choir was fairly well balanced, though numerically the basses appeared to be in more than the usual proportion. What an array of them! but not too many for their environment. In the unison passages in this, as in other pieces, the effect of such good heavy metal was very fine.

"Looking at the swing of Mr. Minshall's white baton, I bethink me of a recent festival where the uncertainty which marked the singing of some of the choruses was traced to the 'circumlinear beat' of the conductor; and I make a mental note that no inattentive singer, if there be one, shall to-day be excused for want of precision on any such account. The 'beating' was distinct and firm, and such as could be easily 'understood of the people.' The left hand of the conductor, but sparingly used, might occasionally, no doubt, have been more promptly obeyed, for while the loud passages were vigorous to a fault, those marked '*pp*' scarcely satisfied one's idea of extreme softness. Singing at the Crystal Palace involves some little personal inconvenience. The vocalist feels as if he was singing out into vast space and making but little impression—as though his neighbours were not sustaining his efforts—and he is certain that the choristers on the other side, or far above, are 'all behind.' These obstacles did not appear to count for much, however, and I cannot but give high commendation to the vocalists for their clear enunciation of the words, for their loyal attention to the conductor, and for doing full justice to accent and phrasing.

"The names of the singers forming the select choir (Miss Emily Davies, Miss Edith Luke, Madame Riechelmann, Miss Rose Dafforne, Miss Emilie Lloyd, Mr. T. R. Croger, Mr. Trefelyn David, Mr. Gillett, Mr. Alexander Tucker) will be sufficient guarantee of its quality; and their unaccompanied part-song, 'The Singers' (Gaul), was most enjoyable. Mr. A. Briscoe did good service at the pianoforte.

"Mr. J. R. Griffiths, of Christ Church, was the organist, and he showed himself to be 'the right man in the right place'—a 'safe' man, if he will excuse so commonplace a quotation. Years ago I have heard organists of no mean repute accompany similar concerts at the Palace, with less satisfaction by far. A loud blurt here, a misapplied composition pedal there, with a rather chronic uncertainty as to the *tempo*, have sometimes led one to vote the organ a hindrance rather than a help; but on the present occasion this kind of thing was conspicuously absent, and, in a word, the accompaniments were well devised and carefully executed. The solo work at the organ, by Mr. F. G. Edwards, must not be overlooked; the Toccata, by Dubois, which gives scope for a good deal of rapid execution by the right hand in particular, was much applauded.

"To proceed: following *St. Ann's*, Goss's Festival Anthem, 'The glory of the Lord, with its melodious andante for semi-chorus, followed by a bold movement for full chorus, was really well done, and then Handel's well-known chorus, "Then round about the starry throne," with organ and full orchestra, was rendered. The opening bars were taken, one thought, quite fast enough, but the orchestra improved on the pace, the entry of the voices in the florid movement, 'Your heavenly guided,' etc., was flurried, and for a few seconds the singing was considerably incoherent. But by the time for the announcement by the tenors—who sang like one man—of final triumph, things had righted themselves, and the chorus went steadily to the close.

"A selection by the Orchestral Band gave a few minutes' rest to the vocalists, who next gave Macfarren's beautiful setting of Psalm xxiii., without accompaniment, with careful expression, and, as my faithful old tuning-fork informed me, with very true intonation. But what were those few impetuous tenors thinking about, who 'got away nicely together,' to use a sporting formula, just three beats too soon at the start, to the evident surprise of the conductor and the upsetting of the gravity of several members of the select choir? They need no further reproof; conscience at once smote them; they will not do it again. Sir John Stainer's anthem 'O clap your hands!' was, I think, the best sung of all the sacred pieces. This composition is precisely the sort of work best adapted to choirs of the present magnitude; nor did Gadsby's 'O Lord our Governour!' fall far short of it in respect of adaptation and of performance; and it is almost needless to add that Handel's chorus from "Judas Maccabæus," 'We never will bow down,' gave evident satisfaction to the audience. In this chorus the orchestra made amends for their earlier dash by dragging somewhat.

"The lighter half of the programme commenced with Hatton's part-song, 'The Belfry Tower,' in which the varying light and shade were carefully marked, and the staccato notes were given very crisply. These words will also apply to the singing of Lemmens's 'Drops of Rain' and to Silas's 'Song for Spring,' excepting that in the latter the basses were sometimes inclined to drag. Sir Henry Bishop's quintett, with orchestral accompaniment, 'Now by day's retiring lamp,'—descriptive of the joys and troubles of the benighted traveller—was capitally sung, and I may add that quite respectable howling of wolves and sounds of distant storms were arranged for by Mr. Griffiths on the pedal organ,

"But the climax was reached in Gaul's 'Song of the Potter,' a quaint and picturesque setting of Longfellow's words—words which the contemplative potter is singing to his wheel while he muses on the flight of time, and sees in the clay he is moulding symbols of human frailty. The singers seemed to enter most intelligently into the spirit of the composition, and aroused the audience to enthusiasm. The piece was encored, and the conductor at once gave the signal for its repetition.

"The concert was brought to a close with Sir Michael Costa's arrangement of the National Anthem.

"It only remains to offer to all concerned a word of hearty congratulation on the success of this concert. Company drill is essential to efficiency, but now and then our troops want a good field-day in regiments and brigades to test their knowledge and broaden their ideas of good soldiering. The banding together of musical societies must be mutually helpful in many ways; and the influence of careful training for such concerts by local choirmasters, with a little finishing touch here and there by a conductor of experience, must be beneficial. There is still room for the Union to grow, both as regards London and the provinces, and I cordially quote and endorse the words of one of our London dailies as addressed to the Union, 'Go on, and prosper.'"

#### WHAT THE NEWSPAPERS SAY.

All the newspapers speak well of the Festival. They are, for the most part, very complimentary to conductor, organist, and the select choir. The following extracts give the pith of the various criticisms:—

"It should be said that from first to last the singing of the choir showed a very high standard of excellence, and that Sullivan's hymn and the anthems by Macfarren and Stainer went especially well."—*The Daily News*.

"That there is plenty of room for such an institution as the Nonconformist Choir Union, without interference with any other like body, the attendances at the Crystal Palace on Saturday fully demonstrated. The sight of numbers is generally imposing, but in this instance the 4,000 adults had met to join in harmonious song after preparation that had satisfactorily employed a considerable amount of time and attention. Unless the members had thrown heart into the rehearsals and been obedient to their conductor, it would have been impossible to attain such results as secured an encore on Saturday afternoon for Gaul's part-song, 'The Potter' (Longfellow's words), and loud applause after several of the other pieces. The whole concert gave unqualified delight to the audience thronging the central transept. Having more than once shown cause for its existence, the Nonconformist Choir Union may still be directed to go on, and prosper."—*The Daily Chronicle*.

"The fact that a choir of 4,000 voices sang in the Handel Orchestra on Saturday afternoon was not in itself anything very unusual, but it was certainly a novelty that this choir was composed of 150 separate choirs, who had never practised together. The two-year old Union has certainly achieved quite an uncommon success. At four o'clock punctually the concert began, before a tremendously large audience. The Crystal Palace orchestral band accompanied, and only once the band and the vocalists parted company during a bar or two, which 'slip,' however, was so slight that it was only noticed by those who followed the music very closely. Longfellow's 'The Potter,' sung to A. R. Gaul's music, was charming, and the same may be said about all parts taken by the soloists—five ladies and four gentlemen, all of whom were excellently

trained, and in splendid voice. The choirs of the Union represented at the Festival had come from all parts of England, and it says a great deal for their musical capacities that the music for the Festival was only issued to them some four or five months ago."—*Pall Mall Gazette*.

"The vast choral body, on the whole, acquitted itself very creditably."—*Lloyd's Weekly Newspaper*.

"The choral singing reflected great credit upon all concerned."—*Musical Standard*.

"The Nonconformist Choir Union, on Saturday last, held a very successful Festival. The efforts were rewarded by splendid results. It is scarcely possible that such a vast choir can be got together for the efficient and tasteful rendering of the masterpieces of our best composers without greatly improving the taste and discipline of the separate choirs. In organization and performance the effort was absolutely successful, without a hitch or a blemish. The trebles were in voice bright and resonant, and went through their work merrily as a marriage bell, whilst the basses, from their aerial height, sent forth a mighty volume of sound which seemed as from one powerful voice. One of the most gratifying features of a general character was the manner in which the singers maintained spirit, force, and intelligent expression to the last bars of the longest piece before them. If space permitted, it would not be easy to particularize where all was so excellent. In 'We never will bow down' there was a fine opportunity for musical shading in the contrast between the scorn of the first part and the adoration of the last, and the choir here well acquitted themselves. The calm dignity with which 'We worship God, and God alone,' which closes this chorus, was given, could scarcely be surpassed. The lighter pieces were rendered with admirable taste and spirit. Altogether we think the Festival will excite great expectations."—*The Freeman*.

"The Nonconformist Choir Union had a most successful Festival on Saturday. The programme consisted half of anthems and sacred choruses and half of part-songs and glees, all of which were sung admirably. A selected choir also rendered a part-song with great taste."—*The Christian World*.

"The great choir rendered the programme with striking effect. The Union was founded two years ago only, but already it can muster this large choir and give a successful Festival. Its speaks well for the energy of its management, and the interest taken in its object and its work, that such results can be obtained. From the beginning to the end the performance of the choir was of a high order, and executed with great precision and beauty."—*The Nonconformist and Independent*.

"Earnest hearts and well-trained voices combined to supply an afternoon full of enjoyment on Saturday. 'The Potter' was warmly encored, and the other items, with one or two trifling exceptions, went with commendable union. The glee, 'Now by day's returning lamp,' was very effectively rendered, proving indeed one of the most successful pieces of the afternoon."—*The Baptist*.

"That there is still some amount of enthusiasm in Nonconformity may be taken as proved by the second Festival of the Nonconformist Choir Union, held on Saturday last. Though still in its infancy, the Union has already done good work. On the whole the performance was an excellent one, and showed considerable advance on last year's. Apart from a little unsteadiness in 'Then round about the starry throne,' the sacred pieces were most admirably rendered."—*The British Weekly*.

"The sight of 4,000 adults grouped in the great orchestra was imposing enough to the eye, and the harmony and steadiness of their voices very pleasing to the ear. 'The Son of God goes forth to war' was splendidly sung."—*Sunday School Chronicle*.

"It was an imposing sight to view the continuous stream of choirs pour forth into the capacious orchestra, which at last contained 4,000 voices. Punctually to the time the concert opened with the hymn, 'The Son of God goes forth to war.' The rendering of this well prepared the audience for the treat in store. Saturday's success will no doubt stimulate the executive of the Union to even greater achievements next year."—*The Oswestry Advertiser*.

"The sacred pieces all went off well. The best in point of effect was undoubtedly the chorus, 'We never will bow down.' The execution of Stainer's anthem, 'O clap your hands!' must also be mentioned as being remarkably good. The verse parts occurring in some of the choral pieces were undertaken by nine singers who had been specially selected. The opportunity of real artistic treatment afforded in the execution of these solos was not missed, and the performers thoroughly earned the applause they obtained for their beautiful song."—*Nottingham Daily Express*.

"On the whole the Festival was a decided success. For a choir of over 4,000 to perform a programme such as Saturday's without one full rehearsal reflects great credit on the numerous choirmasters who have had the training of their respective choirs."—*Cheshire County News*.

"The performers had evidently devoted a considerable amount of time and patience in practising for the event."—*Tonbridge Free Press*.

## The Organ in the Scottish Churches: an Historical Sketch.

By J. CUTHBERT HADDEN.

THE old chronicler Wyntoun says of the Church of Scotland, in a well-known passage, that it "always loved a way of its own." There can be no doubt of it. The remark was true of Scottish Church affairs in every department; it was especially true in regard to instrumental music as an aid to public worship. While Christians of most other countries and creeds rejoiced in improving their services by the help of the organ, the noble instrument was branded by the Scots as the very "beast" of the Revelation; and it would have been deemed no greater sin to break all the Commandments in the Decalogue than to have admitted this "kist o' whistles" into the sanctuary. We shall see that, after the Reformation, organs, if they were fortunate enough to escape the hand of the despoiler, were not allowed even standing room in the church; and in much later times, when enlightened minds were trying to get in the thin end of the dreaded wedge, the instrument fared no better. It is not so long ago that a fine organ was put into a cellar underneath a Glasgow church, for the Clyde rats to play on; and a generation has not passed since the General Assembly worried Dr. Robert Lee into his grave because he had the temerity to introduce a modest instrument into the services at Old Greyfriars, Edinburgh. Elders of the kirk might pull down the blinds and drink Scotch

whisky on Sunday to an unlimited extent, but allow an organ in the house of God?—never! Happily all the three Presbyterian Churches are now permitted to do just as they please in regard to instrumental music; and although the "Highland host" still hold out against the "lawfulness" of the innovation, the great mass of the people welcome the organ as a distinct improvement on the bald, dreary services under the care of the old precentors. Moody, and Sankey seem to have settled the question for a good many worthy souls, especially in the Free Church, which until quite recently altogether belied its name. If we do not exactly understand the method of the conversion, we may, at any rate, be thankful for the conversion itself. But let us get away from controversy to the more pleasant field of history.

Tytler, the Scottish historian, is of opinion that organs were used in the cathedrals of the country as early as the thirteenth century. About that time there lived a Scottish friar of the Order of St. Dominic, named Simon Taylor. At Rome and Paris, we are told, he applied himself to the study of music, and became a "mighty proficient" in the art. Returning to his native country, he found the music of the Churches rude and barbarous, and burning with the zeal of the artist he at once made proposals for its reform. When the bishops and clergy accepted his services, he set himself to the work with such energy and success that an old historian of the Bishops of Dunblane declares that in a few years he brought matters to such perfection that Scotland might have competed with Rome for musicians. His improvements, however, do not seem to have been universally acknowledged, even by those who lived nearer his time, for he had not been long in his grave when St. Ælred, in his "Mirror of Charity" (alas, for the charity!), thus broke forth against the modernized music:—"Since all types and figures are now ceased, why so many organs and cymbals in our churches? Why, I say, that terrible blowing of bellows, that rather imitates the frightsomeness of thunder than the sweet harmony of the voice? For what end is this contraction and dilatation of the voice? One restrains his breath, another breaks his breath, and a third unaccountably dilates his voice, and sometimes, which I am ashamed to say, they fall a-quivering like the neighing of horses; then they lay down their manly vigour, and with their voices endeavour to imitate the softness of women; then, by an artificial circumvolution, they have a variety of outrunnings; sometimes you shall see them with open mouths, and their breath restrained as if they were not singing, and, by a ridiculous interruption of their breath, seem as if they were altogether silent; at other times they appear like perscas in the agonies of death; then, with a variety of gestures, they personate comedians,—their lips are contracted, their eyes roll, their shoulders are moved upwards and downwards, their fingers move and dance to every note; and——" But there! we must pause to get breath and to—smile! Surely even the "Highland host" could desire no more vehement advocate than this Roman abbot, who heard thunder in the organ bellows and saw comedy in the choristers.

So far as we are aware the earliest mention of the organ in any of the Scottish histories is by Fordun,



who, on the occasion of the removal of the body of Queen Margaret from the outer church of Dunfermline for re-interment beside the high altar, in 1250, describes the procession of priests and abbots, by whom the ceremony was conducted, as accompanied by the sounds of the organ as well as the chanting of the choir. Before this, however, James I. seems to have erected organs in most of his own chapels, and in several of the cathedral churches of the country. Anything like a universal use of the instrument at this time could not, of course, be looked for. Organs were expensive; the people were poor; the clergy were ill-paid; and the churches of all but the most influential congregations were mere thatched huts, sometimes open to all the winds of heaven. Even in 1713 a pamphleteer wrote:—"A pair of organs are not in every one's hand; which, I believe, will not be denied me while so many Episcopal meeting-houses in Scotland are obliged through plain poverty to want them." In several unexpected places, however, we find the organ in early use. In Aberdeen, for example (where Willis is now the idol, and where organists are being asked for at £80 per annum), a tax was in 1485 imposed on cattle, for "blowing of ye organes" in the parish church. To the same church one John Cumming was in 1518 appointed "chorister and organist," with an allowance of eightpence every Sunday and every principal feast-day—upon which the poor fellow would not feast greatly. Even the lonely St. Magnus, in Kirkwall, must have had its instrument in these early days, for we find that in 1490 the offices of organist and sub-chanter in this cathedral were held by one man. So early as 1470 the old abbey of Kinloss, near Elgin, was possessed of two organs; and at Ferne Monastery, in Ross-shire, where now the instrument is excommunicated, the Abbot in 1486 introduced a fine organ which he had brought from Flanders. We read of the church of St. John the Baptist, in Perth, being possessed of an instrument in 1511; and the priory archives show that there was one at Inchmahome, when Mary Queen of Scots visited this beautiful "Isle of Rest" in 1547.

What became of all the instruments existing at the Reformation, it is hardly necessary to say. John Knox, tutored in that matter by Calvin, identified the innocent organ with all the bad elements of Popery, to be ruthlessly demolished with those fine ecclesiastical buildings, like the noble cathedral of St. Andrews, which, instead of being laid in ruins, might have been left as a lodgement for the purer faith. The object of the Reformers seems to have been to get as far away from art of every kind as possible; and, in regard to music especially, to have nothing more than was necessary for the psalms and "spiritual songs" which were now introduced as the sole medium of praise. As a consequence, music in a great measure ceased to be cultivated. While the organ continued in use in the church, a knowledge of the art was absolutely necessary both to the players and the singers; but when the duty of leading the psalmody was delegated to a "precentor," whose miserable salary made him dependent on his craft, music fell into bad repute, and Scotland entered upon an eclipse from which she is only now emerging. Her intellectual standard may have been raised by the

change from the old to the new faith, but her artistic taste certainly suffered for the elevation. The ancient religion may have been wrong, but the fact remains that not only the historians and poets, but also the painters, the sculptors, and the musicians were members of the Church of Rome; and when the latter ceased to be the Church of the country, music ceased to be cultivated, and became for a time one of the lost arts.

At the Reformation many of the organs were, as we have already indicated, destroyed in the universal havoc, upheaval, and pillage. Some of them may have been carried off to the Continent by stealth, along with the great bulk of the sacramental plate, relics, and archives; and some of them, we know, were sold for charitable purposes. In Aberdeen, for instance, the Kirk session gave orders that "the organs be removed from the kirk with all expedition, and made profit of to the use and support of the poor," and several other cases of a like nature might be cited. The instruments in the royal chapels seem to have been preserved for a time, but only for a time. In 1571 the organ in the Chapel Royal of Stirling was pulled down by direction of the Earl of Mar, and this act was deemed so praiseworthy as to merit the approval of the Scottish Parliament. The instrument in Holyrood appears to have escaped actual destruction, as we find that in 1617 James gave instructions to have it repaired. The repairs seem to have been carried out, for quaint old Calderwood tells us that "on the 17th of May, 1617, the service was begun in the Chapel Royal, with singing of choristers, surplices, and playing on organes," and on two subsequent occasions in the same year he again reports the performance of the instrument.

(To be continued.)

### The Countrified Choir.

It was a neat little church in a rural town, and filled with well-cultured people; but the choir was so far behind the times, really they did not seem to know what is expected of choirs in these days. There was a double quartette of them, and all quietly in their seats, like the rest of the worshippers—why, they acted just as if they expected to join in the worship themselves, instead of faithfully doing their work like outside hirelings who had no interest in the concern. They were not whispering around and making general commotion to get things ready. They did not seem to feel their responsibilities. They were so countrified that their music was all prepared, and their books lying closed before them. When the opening anthem had been completed, a word from the leader, to which all gave heed, then books closed and all was quiet again, and the choir, making themselves a part of the worshipping people, gave attention to whatever was the order. They did not seem to know that that was the time for general gossip, nor to realize how like unsophisticated children they appeared, paying grave attention to what was going on in the other end of the church. How much more business-like it would have seemed for them to have had their heads in a huddle filling the room with whisperings, fixing up the next piece of music, and agreeing how each should render his part! Innocents that they were, they had

arranged all that in advance, as the minister his sermon, so that they could join in the worship—the goody-goodies! And when the opening hymns were all out of the way, they were so uncultured as not to know that that was just the time for the morning paper, or the illustrated weekly, for them to open and rustle and giggle over. Nor even did any of them get away into the corner with his novel. Not even the organist went out to a neighbouring saloon to while the half-hour away, nor did the two lovers sit in the shade of the trees. They just sat there, entering into the service in all its parts, and giving so close attention, that when the minister said, "Please omit the second stanza," they did not fail to hear it, and go on singing the second while the congregation sang the third. It was most astonishing that any parish, however rural, should be so far behind the times.—*New York Evangelist.*

### "COLONIAL EXPERIENCE."

THE following is an extract from a letter recently received from Mr. R. H. Johnston, organist of the Congregational Church, Ipswich, Queensland (formerly deputy organist at the City Temple):—

"*March 11th.*—It is as we expected; at the present moment the flood waters are all up in Brisbane Street; and our poor chapel is under water again. Friday, Saturday, Sunday, and Monday, it simply poured with continuous rain, which caused the Bremer River, already full, to rise so fast that last evening came the message for me to go down to the church and take the organ down again. As I had a very sore throat and was unable to eat, together with a bilious attack, I did not much like the joy of turning out in the rain and wind; but I had to go, and got home again about 10 p.m. This morning I turned out again and found the water in the church still rising.

"*March 12th.*—It is as I expected; the flood is higher than the last big flood—without exaggeration half Ipswich is under water. Our chapel is nearly so, the organ must be spoilt, for ever that which we took out is now under water, a lot of my music likewise. On Tuesday morning I wanted to prop up the organ a bit, so I got a man to go in (though the water was up to his waist) while I rode into a window on horseback to direct him; the water then was up to the girths, and not being well I did not go out after I once got home."

"*March 14th.*—I went up into the church yesterday morning (while the water was up to my waist) with others and washed as much as I could of the stinking mud off with its own water while it was wet. Oh! how it did stink! Animal life of all sorts; small snakes, ants, lizards, worms, etc., etc. Poor Organ! the water went a foot up into the swell box—Mr. Minshall will tell you how much was left dry. Yet I have made up my mind to make it all right some day. To convince the deacons this morning (the water has left now) I took down a metal pipe and blew into it, when it emitted its usual note, much to their surprise. Of course all the smaller wood pipes tumble down on touch because they are only glued; the larger I hope are nailed as well. However, I am leaving everything till dry so as to have as few pieces as possible. I believe I can re-glue the wood pipes; if not we can get a new set from South, they are the cheapest of pipes made. We have saved the bellows and all pedal pipes, couplers, etc. and all below keyboard except the pallet box of pedals which unfortunately fell down into the water. It will be exercise for my ingenuity, so my carpentering will serve me yet; it will be also be "Colonial Experience."

### ASSOCIATION OF TONIC SOL-FA CHOIRS.

THE seventh annual choral festival of this Association of Tonic Sol-fa Choirs was held at the Crystal Palace on Saturday, the 14th ult. The original intention was to have a choir competition in the morning, Dr. E. H. Turpin being the appointed adjudicator. Unfortunately, however, the entries were so small that this part of the programme had to be abandoned.

At four o'clock a large number of Sol-faists from London, Sheffield, Nottingham, Grimsby, and Manchester, assembled on the Handel Orchestra for the Choral Concert. The first part of the programme consisted of Sir John Stainer's popular and melodious cantata, "The Daughter of Jairus," which was conducted by the composer. A large and efficient band of some one hundred amateur performers had been got together, and they (with the Crystal Palace Band) played the accompaniments in a very able manner.

The principals were Madame Marriott, Mr. Iver McKay, and Mr. Andrew Black. Mr. McKay, though possessing a sweet voice, is hardly equal to the Handel Orchestra. Madame Marriott and Mr. Black were fully equal to the demands made upon them, and acquitted themselves to the evident satisfaction of the large audience. The duet, "Love Divine! all love excellant," was loudly applauded; and the vigorous chorus, "Awake thou that sleepest," was so well received as to merit an *encore*. At the conclusion of the cantata Sir John Stainer was loudly applauded by choir and audience.

The second part of the programme was miscellaneous in character, and was admirably conducted by Mr. McNaught. The principals, in their several songs, sang exceedingly well, and the tasteful rendering of the Allegretto movement from Haydn's "Military Symphony," was much enjoyed. The unaccompanied singing of the choir was, of course, the chief feature. We never heard a choir of equal size do anything finer than the rendering of Mackenzie's humorous part-song, "Three Merry Dwarfs." The last piece on the programme, "The Empire Flag," also went very well.

The association can well be congratulated upon its success, and our hope is that it may increase in usefulness year by year.

### Echoes from the Churches.

(Paragraphs for this column should reach us by the 20th of the month.)

#### METROPOLITAN.

**BARNSBURY.**—On Sunday, the 8th ult., at the evening service, the choir at Offord Road Chapel was assisted by a band of twelve performers—as well as the organ—under the direction of Mr. H. M. Engall.

**CANNING TOWN.**—On Whit-Sunday afternoon the Wesleyan Sunday School choir, under the conductorship of Mr. A. C. Vincent rendered a cantata entitled "Pentecost." The solos, duets, etc., were well sung by Misses Barker, Bromley, A. Maple, and F. Bromley. The chorus of children and teachers sang in capital style. Mr. F. Newton presided at the organ.

**HORNSEY.**—A successful sacred concert was given at Willoughby Road Wesleyan Chapel on May 20th, the chief part of the evening's work being Gaul's cantata, "The Holy City." Madame Barter's well cultivated soprano voice gave due expression to "These are they which came out of great tribulation," and Mrs. Cross was heard to great advantage in "Eye hath not seen" and "Come, ye blessed." Mr. H. Crook was the

tenor, and Mr. J. H. D'Arcy the bass, both of whom gave much satisfaction. Mrs. Alleyne and Master G. Bradford rendered very acceptable service in the minor parts. The choir of over forty voices showed, by their accurate rendering of the choruses, that painstaking study of the work had not been neglected. The unaccompanied choruses were sung with much expression, while the bolder "Thine is the kingdom" and "Great and marvellous" were attacked with precision, and sung with vigour. An orchestra, led by Mr. R. Jenkins, gave ample support, and added materially to the success of the evening. The whole rendering of the work was highly appreciated by a large audience. The second part of the concert comprised a short and most appropriate address by the Rev. James Crabtree; a recitation was given with much taste and feeling by Miss Bowles; and solos by the principal vocalists already mentioned. The instrumental march from Farmer's "Christ and His Soldiers" was well played by the orchestra, and the programme closed with the chorus, "Soldiers of Christ, arise!" from the same work, the cornet solos in this item being given with telling effect by a youthful cornetist, Master Harold Morris. A word of praise is due to Miss Kiner and to Mr. R. Wolfenden, for their able manipulation of the piano and American organ respectively. Mr. J. R. Kilner, the chapel organist, conducted as usual.

LAMBETH.—On the 11th ult., a very successful concert was given in Upton Chapel, under the direction of Mr. Ford Benson. The choral pieces were those sung at the recent Nonconformist Choir Union Festival. Several other items were introduced to make a variety in the programme. Mr. J. H. Perfect contributed a flute solo, and Mr. Pitt a cornet solo. The solo vocalists were: Mrs. Bullock, Miss Juliet Gascoyne, Miss F. Payne, and Mr. Gillett—all of whom pleased the audience. The orchestra contributed several pieces.

ST. JOHN'S WOOD.—On May 29th, a sacred cantata, "Luther," was rendered by the choir of Brunswick Wesleyan Chapel, assisted by some friends. Connective readings were given by the Rev. J. Wright. The solos and choruses were very much enjoyed. The choir worked well together, under the conduct of Mr. J. Hodge, assisted by Miss Pritchard at the organ.

SYDENHAM.—A wedding which excited a good deal of interest was celebrated at the Wesleyan Chapel on the 11th ult., in the presence of a large congregation. The contracting parties were Miss Annie Workman, daughter of Mr. Rufus Workman, of Woodvale, Lordship Lane, and Mr. John Barker, of Grimsby. Miss Workman has been the leader of the choir for fourteen years. The ceremony was performed by the Rev. John Rhodes, and the Rev. Herbert Brooke Workman, M.A., cousin of the bride. On the arrival of the wedding party at the chapel, the choir sang the well-known hymn, "The Voice that breathed o'er Eden." The bride, who was given away by her father, wore a dress of white silk trimmed with Maltese lace, with bonnet to match. The bridesmaids, Miss Lizzie Workman, sister of the bride, and Miss Barker, sister of the bridegroom, wore dresses of pale green and hats trimmed with pansies. The mother of the bride wore a dress of grey silk. As the bride and bridegroom left the chapel, a number of Sunday School children strewed the aisle with flowers. During the afternoon the happy pair left for the Rhine, Strasburg, and Paris. The presents, which were both handsome and useful, numbered about one hundred and twenty, and included the presentations recently made to the bride by the local branch of the Young Abstinents' Union and the choir of the Sydenham Wesleyan Chapel.—On the same day Mr. Thomas Marsden, also a member of the choir, was married to Miss Alice Hart.

## PROVINCIAL.

BRIDGNORTH.—On Sunday, the 1st ult., the Sunday School Anniversary Services in connection with Stoneway Chapel were held, when sermons were preached by the Rev. Percy Alden, B.A., to large and appreciative audiences. The hymns sung by the children were of an exceptionally pretty and taking nature, and the manner in which they were rendered reflected great credit on the organist, Mr. Josiah W. Steward, who presided at the organ with his usual ability. Two anthems were well sung by the choir, viz., "I will lift up mine eyes," by Dr. Clarke Whitfield, the fine bass solo being well sung by Mr. Steward, and "The day is gently sinking to a close," by Henry Smart—both being taken from the "Congregational Hymnal." The services were continued on the Monday evening, when the Rev. T. Gascoigne, B.A., of Northampton, occupied the pulpit. The collections were fairly good amounting to about £13.

CAMBRIDGE.—A new organ, built by Mr. G. C. Bedwell, of this town, has been erected in the Hall, Russell Street, and was opened, on May 28th, by Mr. F. Osmond Carr, Mus. Bac. Madame West was the vocalist, and met with a flattering reception.

CANTERBURY.—The new organ recently erected in the Baptist Chapel was opened on the 19th ult. by Mr. S. Walker, organist of the Wesleyan Chapel. Mr. Walker's programme was as follows:—"Songs in the Night" and "Berceuse" (Spinney); "Offertoire in D;" "The Lost Chord" (Sullivan); Scène Pastorale; "The Storm;" "Andante in G (Batiste); Andante (Beethoven); "Offertoire No. 4 (Lefebure Wely). The Choral Society connected with the church sang choruses, and Miss Alice Houlden contributed a solo. Mr. H. J. Houlden conducted. The organ is a sweet toned instrument by Forster & Andrews, and consists of two manuals and complete pedals, fourteen stops, and four couplers. The cost, including the building of organ-chamber and two new classrooms, with renovation of schoolroom, and furnishing, will amount to about £700, of which nearly £400 has been raised. A bazaar is to be held in July, at which it is hoped the remainder will be obtained.

DUNS.—An American Organ has just been introduced into the U. P. Church.

EDINBURGH.—A fine two-manual organ has just been placed in Broughton Place United Presbyterian Church. It was built from a specification of Mr. T. H. Collinson, Mus. Bac., and is blown by one of Messrs. Thomas Melvin & Son's excellent hydraulic engines. It was opened by Mr. Collinson, who played an admirable selection of pieces. Miss M. Marshall, Mrs. Ford, Miss Darling, Mr. Wright, and Mr. Kirkhope were the vocalists.

FOLKESTONE.—Very rare, indeed, are the opportunities of delighting one's ear with such rich and tuneful music as that which the Folkestone and Dover branch of the Nonconformist Choir Union so pleasantly entertained a large audience of townspeople with at the Town Hall on the 4th ult. The chorus of one hundred and fifty voices, which contributed the vocal music, was certainly a most excellent one, and their music was really exquisite. The orchestra, which was composed of the members of the Folkestone and Dover Orchestral Societies, was an efficient one, and well able to perform in a thoroughly satisfactory manner, that which was entrusted to it. There were two conductors. Mr. W. Bramley wielded the baton during the first part of the festival. The secular portion of the programme—during which Mr. F. C. Lepper conducted—was composed of part-songs, solos, and glees. Miss Lane, the possessor of rare vocal powers, contributed the solos.



The whole of this portion of the evening's entertainment gave the greatest satisfaction. The orchestra, which was led by Mr. F. C. Roberts, contributed one of Mozart's well-known symphonies—No. 12—also an overture and a gavotte in G. The dignity of the proceedings was enhanced by the presence of the Mayor. The whole concert gave unqualified delight.

**MANCHESTER.**—On Sunday, the 15th ult., a musical service and organ recital was given in the Moravian Chapel, Fairfield, when the following programme was gone through: "Organ Solo, Offertoire in D flat" (Salomé); Aria, "O God have mercy!" (St. Paul); Chorus, "And the Glory" (Handel); Organ Solo, "Fugue in G" (Krebs); Recit. and Air, "Come unto Me" (Coenen); Chorus, "Glorious is My Name" (Mozart); Organ Solo, "Prayer and Cradle Song" (Guilmant); Vocal Solo, "Arm, arm, ye brave!" (Handel); Air, "O rest in the Lord!" (Elijah); Organ Solo, "Angels' Chorus" (Clarke); Vocal Solo, "Les Rameaux," J. Favre; Chorus, "Hallelujah" (Handel); Organ Solo, "War March of the Priests" (Mendelssohn). Mr. R. W. Webb was the organist and conductor, and the service was a great success in every respect.

**MILLPORT.**—An organ is to be introduced in Cumbrae Free Church.

**NEWCASTLE-ON-TYNE.**—The new organ recently erected in Jesmond Presbyterian Church, at a cost of £900, was opened on the 29th ult. by Mr. J. Preston. The instrument contains 7 stops on the great, 9 on the swell, and 3 on the pedals. The bellows are blown by one of Melvin's patent hydraulic engines.

**NOTTINGHAM.**—On the 2nd ult., the final rehearsal was held of the Nottingham contingent which took part in the great choral Festival of the Nonconformist Choir Union at the Crystal Palace. The Nottingham singers consisted of detachments from many Nonconformist places of worship in the town and district, and they rehearsed under the direction of Mr. John Adcock, the well-known conductor of the Sacred Harmonic Society. The balcony of Castle Gate chapel was crowded to hear the rehearsal of the choir, who entirely filled the body of the building. The final practice was most satisfactory. The note singing was capital throughout, and a complicated fugal passage in one of the anthems was very well done. Expression was excellently attended to, and very dainty renderings were given of two or three part songs. Mr. Adcock appeared to be exceedingly well pleased with the result of the rehearsal. A satisfactory collection was made on behalf of the fund for necessary incidental expenses in connection with the visit.—The members of the Nottingham contingent of the Nonconformist Choir Union met together on Thursday evening, the 19th inst. to pass votes of thanks to all who have contributed to make the success which has attended their visit to the Crystal Palace Festival. The Rev. C. W. Butler, F.R.H.S., of Eastwood, occupied the chair, and gave a short and encouraging address. Unanimous and hearty votes of thanks were accorded to Mr. John Adcock as treasurer and conductor, to Mr. William Wright as organist and pianist, and to Mr. J. Blasdale as hon. secretary. During the evening Mr. Sudworth sang "Out of the Deep," and Miss Honeybone and Mr. Adcock contributed the duet, "Love Divine, all love excellent" (Stainer), both of which were much appreciated. The choir sang "O clap your hands!" (Stainer), "The Potter" (Gaul), and "Drops of rain" (Lemmens) from the "Festival Book;" and the singing of the National Anthem brought to a close a very pleasant and most enjoyable evening.—A grand choral service took place at High Pavement Chapel on the 12th inst., on the occasion of the wedding of Miss Goldschmidt (daughter of

the Mayor of Nottingham). The choir of the Philharmonic Society (of which Mr. Goldschmidt is president) and the Chapel Choir amalgamated, and sang with admirable effect Barnby's wedding anthem, "O perfect love!" Mr. Wright ably presided at the organ, and played "Marche Nuptiale" (Guilmant) and the Bridal March from "Lohengrin" before the ceremony, and Mendelssohn's "Wedding March" as the bride and bridegroom left the chapel.

**OSWESTRY.**—A concert was given in the Public Hall by the members of the choir who took part in the Nonconformist Choir Union Festival. The attendance was not so good as might have been expected, considering the high order of the concert. Mrs. Archer received an enthusiastic encore for her rendering of the beautiful song, "The old and the young Marie," and similar compliments were paid to Mr. Frith for his song, "Off to Philadelphia," and to Master Wilfred Ollerhead for his cornet solo. One amusing feature was introduced into the instrumental trio, opening the second part of the programme—"The Merry Blacksmiths"—in which two stalwart mechanics, in their working dress, beat time with hammers on an anvil, and whistled a lively accompaniment to the instruments. The whole of the items on the programme, which included nearly all of the Festival music, were well received.

**POOLE.**—The local branch of the Nonconformist Choir Union gave a very successful concert of the Festival music, under the direction of Mr. Roper. During the evening the Misses Jenkins gave Berthold Tours' "Gavotte Moderne" in excellent style, and these ladies by their accompaniments on the pianoforte and harmonium contributed materially to the success of the concert. The programme was varied by songs from the following local favourites, all of whom acquitted themselves well: Mrs. Roper, Miss Birks, Miss Elsie Barnes, Mr. Willis, and Mr. Evans. Before the closing piece was sung, the Rev. O. Thomas expressed the pleasure the concert had afforded, and asked the audience to show their appreciation of the manner in which the choir had acquitted themselves. Hearty applause followed, and the compliment was suitably acknowledged by Mr. Roper.

**ST. ANDREWS.**—An organ has been placed in Hope Park Church.

**ST. HELEN'S.**—On Sunday afternoon, the 1st ult., the choir and friends connected with the United Methodist Free Church, Ormskirk Street, gave the Service of Song, "The Beacon Light," which was given with such success some weeks ago. The Rev. W. Arthur (Congregationalist) gave the connective readings in a pleasing and effective manner.

**TONBRIDGE.**—An excellent concert was recently given in the Baptist Chapel by the local Nonconformist Choir Union. The music consisted largely of anthems and choruses selected by the committee of the Nonconformist Choir Union for performance at the Crystal Palace Festival. Mr. G. J. Kimmins, A.C.O., made a most efficient conductor, and a choir of forty voices rendered the various items in first-class style. Miss Nellie North was the pianiste, and Mr. W. J. Baldwin presided at the harmonium; whilst Miss Featherstone, Miss Brooks, Mr. C. Hubble, and Mr. Gale proved excellent soloists and gave much pleasure by their tasteful rendering of the music chosen by them. Owing, no doubt, to the lateness of the season the attendance was not so good as might have been expected; but the concert will result in a substantial addition to the choir funds.

## Reviews.

*O sing to the Lord a New Song!* A festival anthem, by Matthew Kingston. (NONCONFORMIST MUSICAL JOURNAL Office, 44, Fleet Street, E.C. Price 6d.)—This anthem, which Dr. E. J. Hopkins, the adjudicator, termed "excellent," won the prize we recently offered for the best festival anthem. It well deserves the prize, for it is cleverly written and most effective in performance. It opens with a telling chorus within the powers of any ordinary choir. A soprano (or tenor) solo, with a pretty running accompaniment, follows; then come a sustained quartet and a few bars of tenor solo. The anthem concludes with a bold fugue. For concert or festival purposes, we can very warmly recommend Mr. Kingston's anthem; and for ordinary church use, if the whole is too long, one or more of the movements could be taken. This composition was one of thirty-eight sent in for competition.

*Abide with me.* Anthem for soprano and chorus. By John P. Attwater. (Novello & Co. 4d.)—This anthem, which is written by the able organist of Clapham Congregational Church, is admirably adapted to the words, and will be found very useful for church purposes.

## To Correspondents.

J. K. D.—*Christmas*: "Behold, I bring you good tidings!" (Barnby); "The morning stars sang together" (Stainer). *Easter*: "This is the day" (Cooke); "Awake, thou that sleepest" (Stainer). *Harvest*: "O Lord, how manifold!" (Barnby).

S. J. H.—The advertisements in the daily papers give you more information as to forthcoming concerts than we could possibly give you.

T. N.—Try Curwen's "Harmonium Voluntaries." You might also look at Novello's "Select Organ Voluntaries."

J. F. H.—No.

W. M.—(1) Yes. (2) We are not sure. (3) 1876.

T. B.—We have no space this month.

The following are thanked for their letters: W. S. (Bridlington), F. G. (Ipswich), S. O. (Cardiff), W. J. (Chester), L. E. (Highgate), R. F. (Dulwich), E. J. (Rugby), W. G. (Exeter).

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## Staccato Notes.

THE London Church Choir Festival took place at St. Paul's Cathedral, on the 5th ult.

THE London Gregorian Association held their Annual Festival at St. Paul's Cathedral on the 12th ult.

A LADIES' Welsh Choir from Cardiff, conducted by Mrs. Clara Novello Davies, will give a concert in St. James's Hall on the 2nd inst.

MR. EDWARD LLOYD has returned from America. He received £200 a night for four concerts in Boston.

AN Academy of Music has been founded in Glasgow upon the lines of the Guildhall School of Music.

MR. A. R. GAUL will shortly publish a new work entitled "The Ten Virgins." It is likely to be popular.

THE young people attending Mr. Henschel's "Young People's Orchestral Concerts" have presented an address to the conductor requesting him to renew them next season.

## Accidentals.

IN a village, only a few miles from Coventry, the rector, churchwardens, and a local builder were talking over ways and means for repairing the organ, which had taken to unorthodox sounds. "They tell me," said the rector, "that the woodwork is greatly affected by dry rot, and that it will not only get worse and worse, but extend to other parts of the church." "Why, bless your heart, sir," said the builder, "the dry rot in the organ is nothing to the dry rot in the pulpit, and it's been getting worse ever since you came!"

THEY say that trumpet players are doomed to short lives. We doubt it. We have known men who blew their own trumpets incessantly and achieved a troublesome old age.

"Have you tried the new student vocal method?" asked the over-worked amateur vocalist to his friend.

"No. What is it?"

"Why, my teacher has just discovered it. You brace the crico-thyroid muscle against the epiglottis, and elevate the intercostal muscles over the diaphragm, then force the uvula to intertwine with the right-hand tonsil and emit a labio-lingual sibilant!"

"Why, this is madness!"

"It may be so," sadly responded the student, "but there is an enormous deal of 'method' in this madness!"

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